

THE AMERICAN MAGAZINE OF ART

JUNE, 1919

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THE AMERICAN FEDERATION OF ARTS

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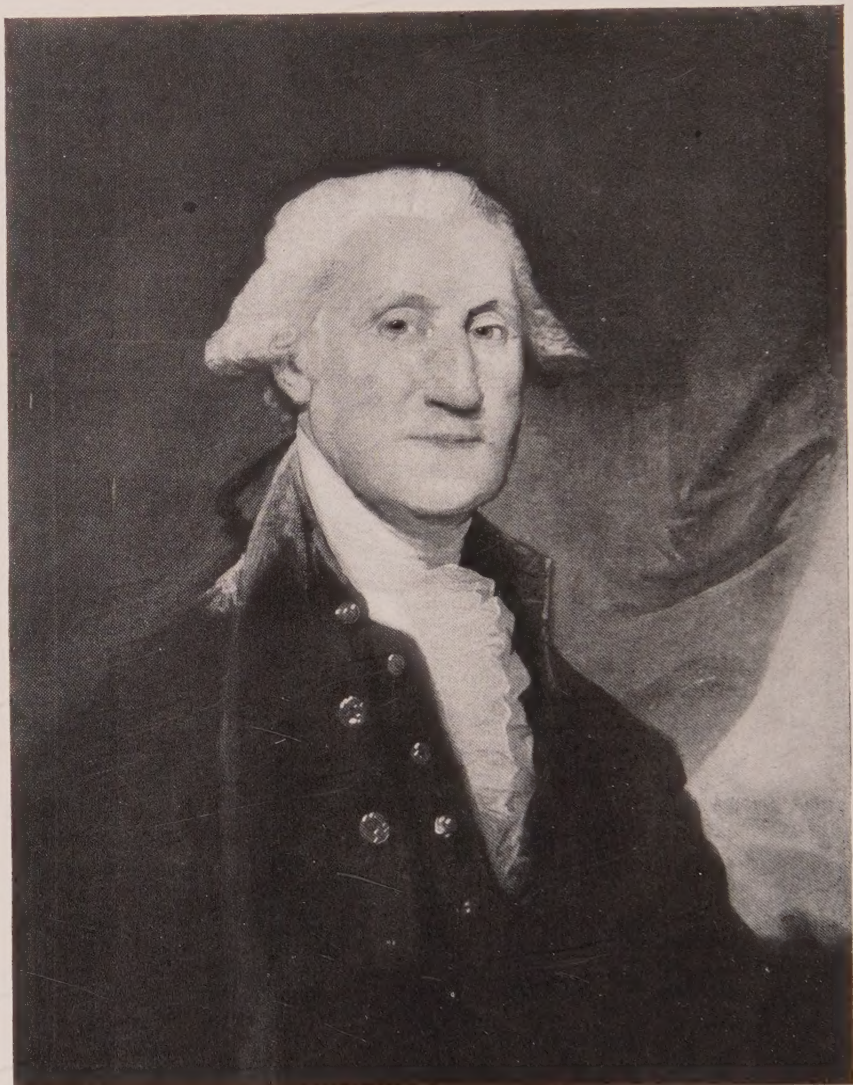
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GEORGE WASHINGTON

BY

GILBERT STUART

A NEWLY DISCOVERED PORTRAIT NOW PUBLISHED FOR THE FIRST TIME

OWNED BY

HENRY C. FRICK, Esq.

THE AMERICAN MAGAZINE OF ART

VOLUME X JUNE, 1919 NUMBER 8

GROWTH OF INTEREST IN WASHINGTON PORTRAITS

BY CHARLES ALLEN MUNN

UNWELCOME though such a condition may be, it is pretty well realized by those who for any length of time have interested themselves at all in art that there are in different decades varying fashions in art which seem not only unworthy and disconcerting, but contrary to the true standard, which should persist through all ages, of the good, the true and the beautiful. Of course our tastes change and fortunately so, perhaps, but why should paintings which have had apparently a sure footing and a recognized popularity in one generation be relegated to the art scrap heap in the next? Why should the fashion in art change like the shape of a woman's gown? There are many answers that might be given to the question, but it would be out of place in a short article of this description to enter upon so long a road. We are cognizant of the bare fact, for we have in mind many instances of this passing of reputation. During the eighties and nineties the Barbizon School had reached the height of its fame. Now this school has fallen from its high estate, if auction-room prices are to be accepted as any standard of popularity. Bouguereau might be mentioned as an example of many, the value of whose pictures today are only a fraction of what they were a few years ago. The same is true of Meissonier, Vibert, de Neuville and a host of other painters of that period. To go back to more remote and a more convincing period it is remembered that the great Rembrandt suffered such a decadence of popularity that before he died his great reputation had so visibly faded that his pictures were in little demand, and

he died a poor man. The great Vermeer, now owned by the Metropolitan Museum, having been presented to it through the munificence of Mr. Marquand, was sold at auction in New York not so many years ago for a few hundred dollars. It is regrettable that in speaking of the value (although not the merit) of works of art we are compelled to reduce it to vulgar terms of dollars and cents, but there seems no other method.

In dealing with the portraits of Washington it seems as if one were entering upon a surer ground. In the past it seems evident that the contemporary portraits of Washington have not been appreciated at their true worth and that they are only now beginning to come into their own. Only a few years ago admirable portraits of our first President could be obtained at very low prices. The so-called Stuart portraits of Washington were little thought of and were sold at ridiculously low figures. The copies made by Stuart of the Athenaeum portrait were little esteemed by the families who held them, and they now find that the pictures which they treated with small consideration have suddenly attained an importance which their owners had little suspected. There is little reason to believe that this situation is a mushroom growth or that there will be found a fluctuation in this field of art such as has existed in other branches, and this is so for several very evident reasons.

With the beginning of the nineteenth century we entered upon the dark ages of art in this country. Our people were engaged in the upbuilding of the great

commonwealth and there were such intense social, political, industrial and scientific activities in operation that there was little time or inclination for our people to devote themselves to a study of or interest in art matters. Events of an immediate and compelling nature were following each other too rapidly for such leisurely interests or pursuits. Furthermore, the latent wealth of the country had not yet been to any extent laid bare, nor had the great inventors brought in as yet their golden reward. The condition of the times may, perhaps, be best understood by a letter written by John Adams in 1817 to Col. John Trumbull, in which he says in part:

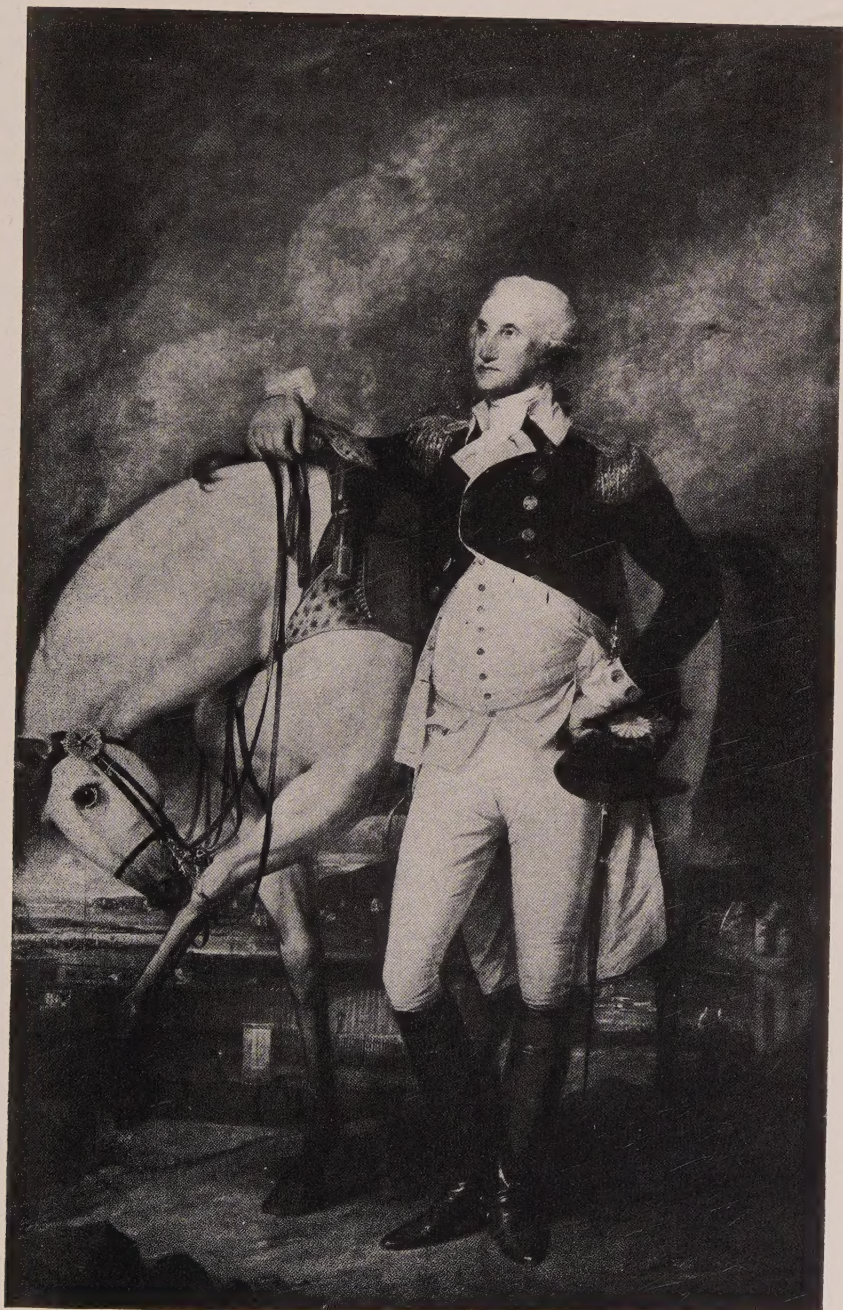
"I must beg pardon of my country when I say that I see no disposition to celebrate or remember or even curiosity to enquire into the character, actions or events of the Revolution."

Such a condition of affairs to a great extent continued until some time after the War of the Rebellion. During the last two decades of the nineteenth century paintings, and more particularly French paintings, were brought in great numbers to this country. There remained even then, however, little interest in the portraits of the great actors of the Revolution. It was not until the present century that there was any great awakening of interest in the portraits of the early period, and even this continued to be languid until a few years ago.

The wonderful Loan Collection brought together in New York in 1889, at the time of the Centennial Celebration of the founding of the nation, only caused a temporary interest. Now this is all changed. What has caused this increased interest in and evident desire to acquire contemporary portraits of Washington? There are a number of answers to this question. The stately figure of Washington looms up larger and larger with the increased importance and wealth of the commonwealth and the desire to possess portraits of the man who is regarded as the principal founder of our Government is each year becoming more pronounced. This desire is becoming so widespread that the supply cannot keep pace with the demand. Our state houses, our principal court houses, our universities and colleges, our museums

and art institutions all ought to have appropriate portraits of the First President. Private collectors are vying with public institutions in the desire to obtain such coveted possessions. Fortunately, the price of many of the contemporary portraits of Washington is not such as to prevent such acquisitions. Of course, the price of portraits by Stuart has increased by leaps and bounds, but there has not yet been any such general advance in the value of the work of other painters as to render portraits by them unattainable by collectors of moderate means. In spite of the fact that Washington "sat" many times to artists of his time, the supply of such portraits is very limited while the demand is almost unlimited. The war has doubtless stimulated the latent patriotism of the country, and this has led many to desire to possess some portrait of the Father of Our Country.

The greatest surprise in the art world which has occurred for many a year took place during the winter, when a new portrait of Washington suddenly appeared which was of the first importance and entirely unknown. It is a very beautiful portrait, one of the most beautiful in existence. It is painted in Stuart's best style and differs from any other portrait known, in that instead of the subject wearing the conventional black velvet presidential coat he is dressed in a rich maroon velvet. It is very effective and the portrait is wonderfully attractive. It seems almost a miracle that, at this time when the portraits of Washington are in such demand, this portrait should suddenly make its appearance without any preliminary announcement of any kind, the very fact of its existence being entirely unknown in this country. This portrait must have been painted nearly one hundred and twenty-five years ago, and it presumably has been passing a long period of peaceful and dignified retreat in the obscurity of some English country home. If the canvas only could speak and reveal its history what a story it might tell! Where has it been all these years? Under what circumstances was it sent to England? Was it for an American or an Englishman? Was it taken to its late home shortly after it was painted or was it taken there during the last century? Perhaps some



WASHINGTON

By JOHN TRUMBULL

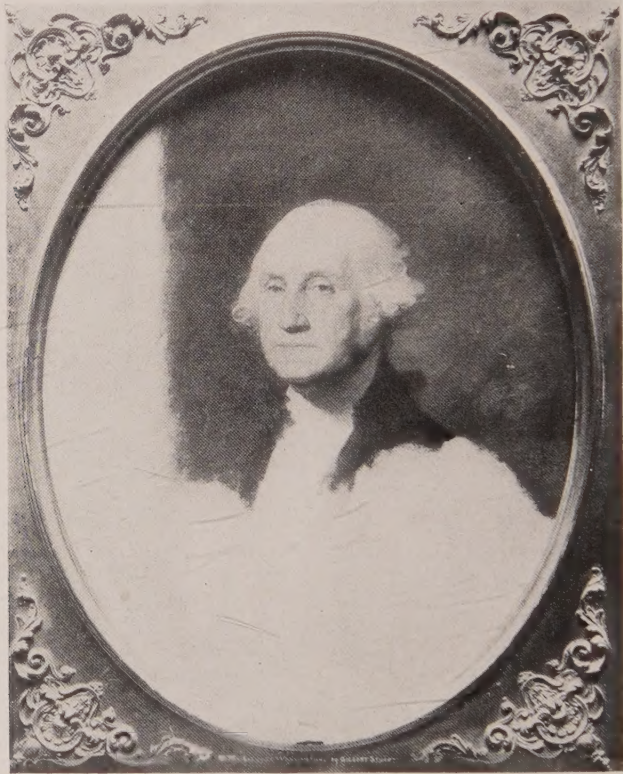
In the background may be seen the lower part of New York and Narrows.

OWNED BY

THE CITY OF NEW YORK

day these questions will be answered. There are certain questions the portrait answers for itself. It is a work of Stuart of the first order, painted in his best style. It is convincing and satisfying. It represents the President in the dignity of his great office, and it is a real portrait of this

such large prices. It is well known that Stuart never during his life parted with this portrait, presumably so that he could fill such orders as he might receive from time to time. In spite of the great beauty of this portrait and its high quality, during recent years it has not been accepted by collectors



WASHINGTON

BY GILBERT STUART

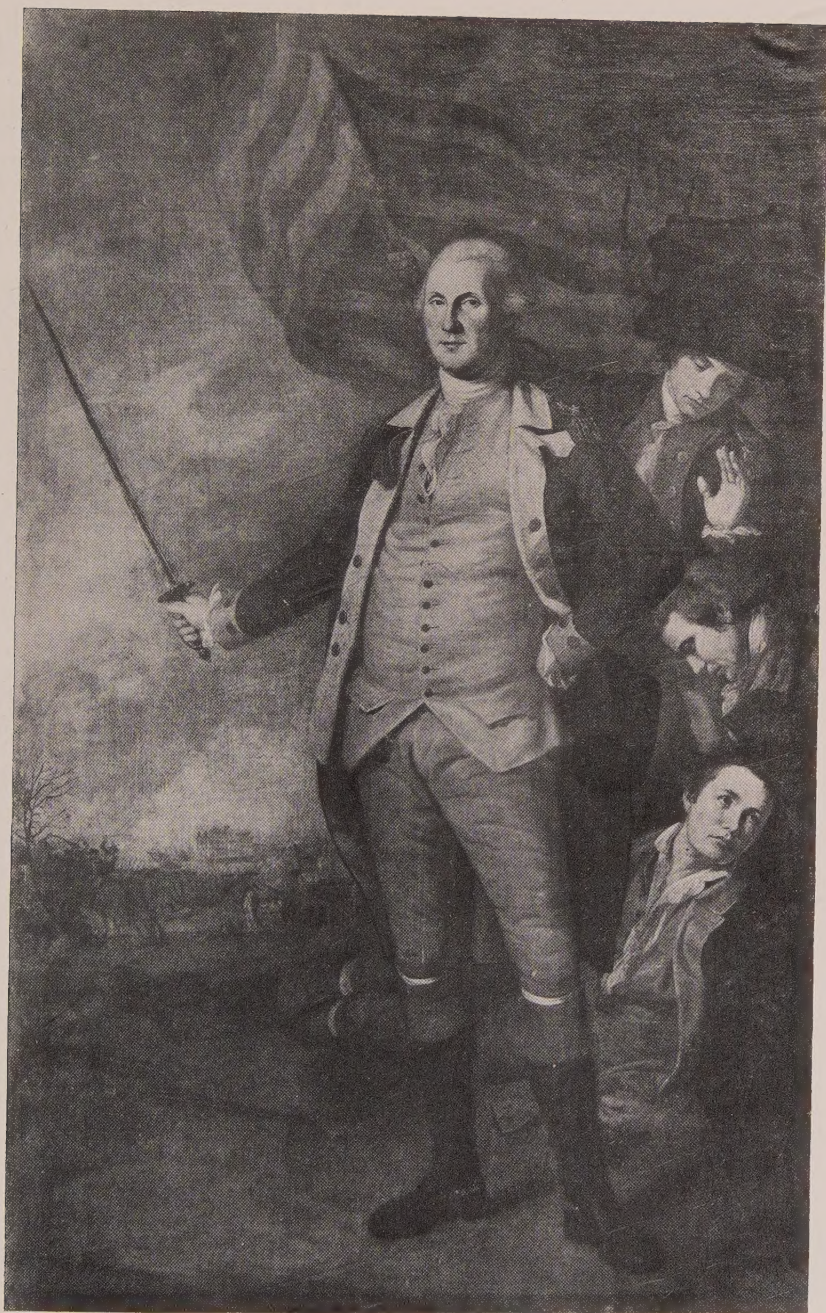
Known as the Athenaeum Portrait and widely copied by the artist.

OWNED BY BOSTON MUSEUM OF FINE ARTS

great man. It is interesting to compare this portrait with the well known Athenaeum portrait which is published with this article for purposes of comparison. As is well known, the Athenaeum portrait is the parent of our accepted type of Washington portraits. This is the type which has been followed by the Government on our postage stamps and bank notes. It has been copied and conventionalized to the nth degree. It was the portrait from which Stuart copied most of the portraits known as Stuart Washingtons now bringing

as being so close a likeness of the great original as many others. It is too beautiful, too God-like, too ideal. It is not sufficiently human. When looking upon the portrait the beholder rather wonders what has become of the halo.

It is known that this portrait was painted from life in 1796. It represents the left side of Washington's face, as does the so-called "Lansdowne" full length which was also painted from life. It will be seen from scanning the illustration that the newly discovered portrait represents the right



WASHINGTON

By CHARLES WILLSON PEALE

This represents Washington at the Battle of Princeton, the recumbent figure represents
General Mercer dying

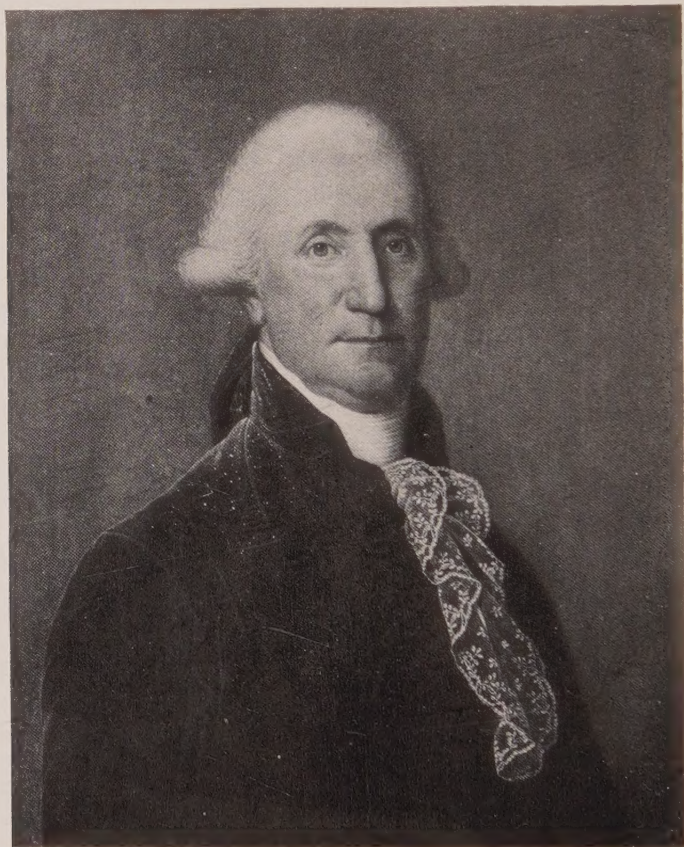
OWNED BY

PRINCETON UNIVERSITY

side of the face, and the few portraits of Stuart which have come down to us painted in this position have been generally accepted as antedating the Athenaeum portrait and its many children. It is well known that the Vaughan portrait (showing the right side), which has given its name to

ton in a public collection, but it still more closely resembles the head in a Stuart portrait belonging to the writer.

The AMERICAN MAGAZINE OF ART has the honor of being able to give its readers the first reproduction which has been published of this notable painting. It has



WASHINGTON

BY A. WERTMULLER

One of the few contemporary portraits of Washington signed and dated.

PAINTED IN PHILADELPHIA, 1795

OWNED BY CHARLES A. MUNN, ESQ.

this type, was painted in 1795 and it is probable that this portrait was painted in the autumn of 1795 or the early winter of 1796. The right side portraits have, as a rule, been accepted as a close likeness of Washington, and more satisfying and convincing than the Athenaeum head. This portrait more closely resembles the head of the Gibbs-Channing portrait in the Metropolitan Museum than any other Washing-

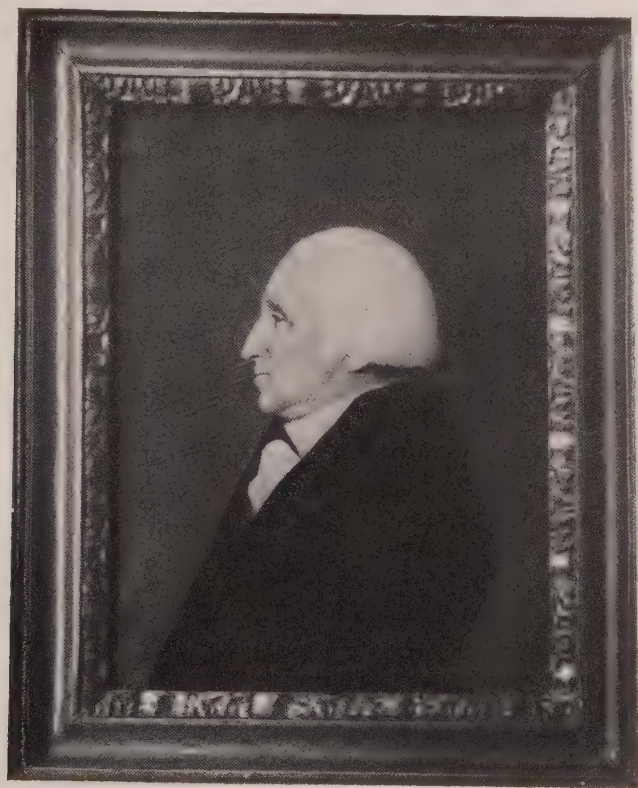
ton in a public collection, as it was never purchased by Mr. Henry C. Frick of New York before it was shown in any way to the public.

Next to Stuart probably the painter of that period who was the most conspicuous for his work, not only in portraiture, but in depicting the scenes and events of the Revolution, was John Trumbull. It is a curious fact that although he painted so

many portraits of the great actors in the drama of the Revolution, and in spite of the fact that he was at one time Aid-de-Camp to the Commander-in-Chief and had rare opportunities to do so, he painted very few portraits of Washington. The most important and well known ones are the great

view of the lower part of New York, the harbor and the Narrows.

There is another artist whose work is less well known who deserves a prominent position in the portraiture of Washington as he has the honor of being one to whom Washington accorded a sitting—that is



WASHINGTON

BY JAMES SHARPLES

A pastel, and in the original frame.

portrait hanging in the City Hall, New York, the full length in the Art School at New Haven, the one that was painted from life for the City of Charleston, and the full length which was engraved by Valentine Green in 1781, which represents Washington standing on the heights near West Point, and which is in a private collection. The story of the City Hall portrait is told in Trumbull's autobiography. It is of special interest because it is not only a striking likeness of the great leader, but has as a background a most interesting

Adolph Ulric Wertmuller, a Swede, who came to this country in 1794. He had painted a number of distinguished people abroad and had been commissioned by the King of Sweden to paint a portrait of Marie Antoinette. Washington allowed him to paint his portrait and he has produced a very interesting and notable likeness of the first President. The portrait reproduced herewith is signed and dated "A. Wertmuller, S. Pt. Philadelphia, 1795." It is unusual to find any portrait of Washington that is signed and dated. Peale

followed this custom in some of his canvases, but Stuart very rarely, and there are none of his portraits of Washington so signed. This picture has a very notable pedigree as it is fully described and illustrated in the *Original Portraits of Washington*, by Miss Elizabeth Bryant Johnston, published in 1882. It had originally belonged to the Casanove family of Switzerland. From these owners it passed into possession of Mr. Charles Augustus Davis and was later bought by Mr. Wm. Fellowes Morgan, the late owner, at a sale at the Hotel Drouot in Paris, in 1880. It is entirely different in style and treatment from the work of Stuart, Peale or Trumbull and resembles more the work of Duplessis and the School of Artists who were painting in Paris at that period. It is of especial interest as showing the impression which Washington made upon an observing foreigner, and it may be compared with interest with the Stuart portraits published in this issue which were painted about the same time.

As an example of Peale's work the famous portrait hanging upon the walls of Nassau Hall has been selected. This picture has a most interesting history as it was presented to the College by Washington himself. In recognition of the hospitality that had been extended to Congress by the College during its hour of need when Congress was holding its stormy sessions within the walls of Nassau Hall, Washington made a donation to the College which was used by the authorities to have this portrait painted. Peale was commissioned to do the work and generations of students have been grateful both to the wisdom of the authorities and to the work of the artist which has furnished them this relic which they have venerated as if it were a personal heirloom.

It seems a curious thing and a strange commentary on the life of our early American artists that there should be a controversy at this time in regard to the method of spelling and even the pronunciation of the name of one of our best known artists, who has the distinction not only of having painted Washington from life, but of having made portraits of many of the leading men of the country. James Sharpless is well known to collectors, and has been known as such for a generation or more, but it

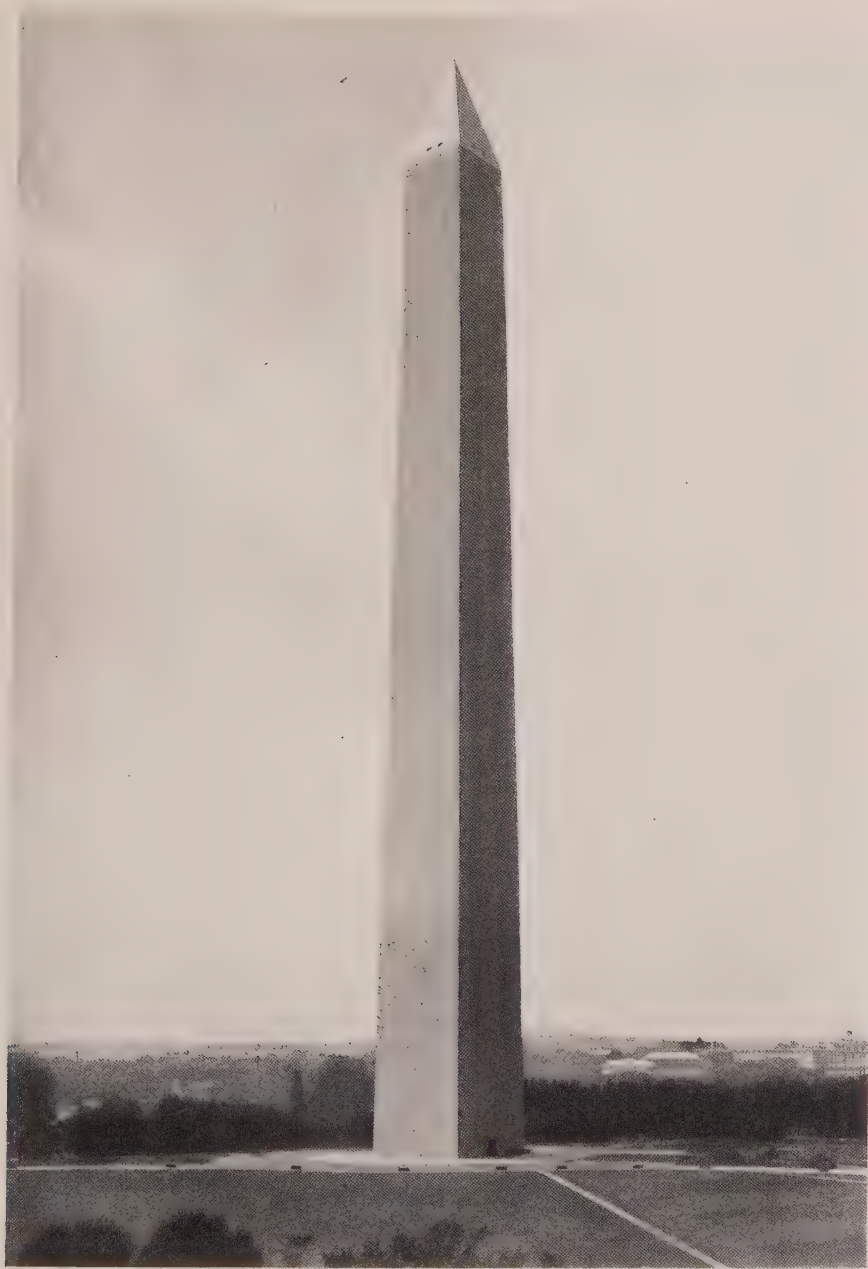
appears that his true name was Sharples, not Sharpless. A wonderfully interesting collection of celebrities painted by him was, many years ago, acquired by and is on exhibition at Independence Hall, Philadelphia. Not all of these interesting portraits in this collection were by the master himself, as some were by other members of his family. He used pastel as the medium of his expression and his work is much sought after. His portraits are small in size. He possessed ability of no mean order and his portraits are evidently faithful likenesses of the originals, and for this reason are highly prized. Dunlap states in his work that Sharples was buried in the burying ground of the Catholic Church in Barclay Street, New York. A careful investigation of St. Peter's Church, however, which is evidently the church referred to as it is the only church which answers that description, fails to disclose any trace of a monument to his memory. If his body were later removed to some other locality it is to be hoped that his soul was not disturbed, even though his mortal remains were not allowed to fulfill the prayer that may have adorned his tombstone: *Requiescat in Pace*.

WAR MEMORIALS

THE American Federation of Arts' General Committee on War Memorials has, since the issuance of its second circular on February 24th, received more than two hundred and fifty requests from places in all parts of this country for advice with regard to the erection of War Memorials. The majority of these requests have been of the most interesting character and have shown a desire on the part of those in authority to be guided by expert advice in the hope of securing the best. These letters of inquiry have been promptly answered and the writers put in touch with those best qualified to give the advice desired.

RESOLUTION ENDORSING MEMORIALS CIRCULAR

The San Francisco Chapter of The American Institute of Architects at a recent meeting adopted the following very gratifying resolution:



THE WASHINGTON MONUMENT

WASHINGTON, D. C.

Through its simplicity and dignity an appropriate and significant memorial to a great General, Statesman and man of supreme nobility of character.

Resolved: That the San Francisco Chapter, American Institute of Architects, hereby endorse the opinion and sentiment of the American Federation of Arts as expressed in the Circular on War Memorials issued on February 24th and will cooperate to these ends with the Federation and any of the other bodies interested so that the spirit of the circular may be carried out; and that a copy be sent to the San Francisco War Memorial Committee, the San Francisco War Camp Community Service and the American Federation of Arts.

MORRIS M. BRUCE, *Secretary.*

ADMIRABLE REPORT BY ST. JOSEPH COMMITTEE

The following extract from the report of the Soldiers and Sailors Memorial Committee of St. Joseph, Mo., has been sent to us by Mr. James M. White of the University of Illinois, one of the professional advisors on our General Committee on War Memorials, as of notable excellence and worthy of wide publicity. We take great pleasure in calling it to the attention of our readers, and to all having this great subject of War Memorials under consideration, as giving expression to what should be the universal ideal.

"The Soldiers and Sailors Memorial Committee of seven, appointed by the mayor begs to present its report, as follows:

"The committee understood that it was charged with the duty of considering and defining the scope of the memorial undertaking, and of presenting, if possible, to the full committee when chosen, some concrete suggestion for its consideration and action.

A Monument not Sufficient

"The original project, as it seemed to exist in the public mind, contemplated the erection of a cenotaph or monument of some sort to those who had fallen; but brief consideration brought the realization that this conception of a worthy memorial would be too narrow. Not only, as it seemed to the committee, was it our solemn duty to hold in hallowed remembrance those who had fought and died, but it was scarcely less for us to record our gratitude to those who fought and lived.

"And much more than this. No nation ever went forth to war with such high purpose or such clean hands. That a people

thousands of miles removed from the scene of conflict, a people wholly devoted to the pursuits of peace, without apparent military capacity, with practically no soldiery, without the hypnotic leadership of any great chieftain, but responding solely to its own sense of duty, should voluntarily elect to make the stupendous sacrifices of blood and treasure necessary to insure the winning of the greatest war in history, and do without hope or desire for material gain, was the most overwhelming triumph of human idealism since time began, and the victory that followed was so epochal in character as to be likely to determine the political and social trend of civilization for ages to come.

Record to Future Generations

"Realizing this broader and deeper content of the problem, it has seemed to the committee that we who are here would be recreant to our higher obligations in life and unjust to ourselves if we failed to leave to future generations some fitting record to show that we, their forefathers, not only shared as a people in the personal sacrifices of the day, but that we are alive to the tremendous meaning and magnitude of the events in which we played a part, and were thrilled with the glory of their successful achievement.

"At the same time, the committee appreciated that such a commemorative work once set up must forever stand as a gauge not alone of the patriotism, but of the intelligence and culture of the time and that the responsibility for doing something that would be appropriate in its sentiment and beautiful in its realization, would, therefore, rest heavy indeed upon those who were charged with carrying forward the work.

Numerous Suggestions Are Made

"A number of suggestions for commemorative projects, mostly utilitarian, in one or two instances, indeed, commercial in character, have been offered by the public; but this committee has felt that the many and deep sentiments involved could only be happily met by carrying out, in addition to providing a memorial in its pure and limited sense, some great commemorative work, itself suffused with the same spirit that characterized our purpose in the war.

If that was 'to make the world a better place to live in' this should be to make 'St. Joseph a better place to live in,' a place better not alone in the direct material sense, but better in that a new environment, if thus provided, would contribute sensibly to a higher and broader type of community life.

LETTER IN REFERENCE TO WAR MEMORIALS FROM MR. GEORGE W. CABLE
Bermuda.

TO THE EDITOR.

THE AMERICAN MAGAZINE OF ART:

I am heartily glad our Federation is going into this campaign for good war memorials. Some such monument is being talked of here and I am going to show some of its advocates our Committee's circular. I have already had a word or two to say on the matter casually and privately and on scanning the circular I find that all I have

said is in the circular and nothing in it is at variance from what I have said. Indeed, the case seems so plain that I shouldn't see how to differ with anything there suggested.

One point I beg leave to emphasize. That in a majority of our local communities our good American zeal for "practical values" makes it almost a necessity that works of art—public examples—should be also things of use as the popular mind contemplates "use," and that its use should be obvious and constant, as in the case of a library, a fountain, or the like. And to this artists and others of artistic tastes can cordially agree as an idea good in itself as well as in fair degree a safeguard against bad art. Even if in such a case the art is bad or poor the utility will help to excuse or mitigate it; while if the art is good, its goodness can be less for its usefulness.

Yours truly,

G. W. CABLE.

THE CANADIAN WAR MEMORIALS

OUR Canadian neighbors have undertaken to put their memorials largely in the form of pictures. The Canadian War Memorial Fund committee, consisting of Lord Rotherwell (a younger brother of Lord Northcliffe and also a newspaper man), Lord Beaverbrook and Sir Bertram Lima, led the way in Great Britain in the matter of hiring artists to do war-work. They employed artists of every school from Royal Academician to revolutionary vorticist, assigning to each the subject he was thought most competent to treat, and arranged for the production of a series of great canvases which should form a homogeneous architectural scheme having unity of scale and broad decorative treatment. At the same time the aim was to give to the artist the utmost liberty in dealing with his especial subject. The idea spread first to the British Ministry of Information, then to Australia and other colonies. Then the Imperial War Museum made extensive purchases of drawings and paintings exhibited by official war artists returned from the front. The Admiralty and the Ministry of Munitions employed artists until the

studios of Great Britain were busier than in times of peace—all due to the initiative of the Canadian War Memorials Fund.

As a result Canada is accumulating materials for a great war memorial in which the achievements of her men and women will have graphic presentation. The project was financed not by government subsidy nor yet by private subscription, but entirely from proceeds of publications of the Canadian War Records Office and photographic exhibitions in London and provincial centers, sources which poured money into the coffers of the Fund in great and sufficient volume.

Forty or more decorative paintings of battles and battle-fields, of training camps, hospitals and forestry service, and munition factories were ordered. Portraits of all Canadian Victoria Cross men, generals and political leaders were added. Nor was the opportunity lost to purchase fine historical pictures like Lawrence's portrait of Sir Alexander Mackenzie and Romney's portrait of Joseph Brant (at a cost of \$26,000). West's "Death of General Wolfe" was presented by the Duke of Westminster.

Augustus John spent five months at the front with Canadian forces to gather material for a picture 40 feet in length by 10 feet in height, which is to form the central, dominating feature of the scheme—an epitome of modern war, with crowds of refugees, men, women and children with their household gods; soldiers in trenches, trucks carrying men to the front, the wounded being borne from the field, a camouflaged gun-position, bursting shells, observation balloons, a mined chateau, Vimy Ridge, with its destruction and desolation and havoc. Withal the picture is said to have rhythm of design, and a rare sense of order and style. Richard Jack depicts the first use of poison-gas by the Germans at the second battle of Ypres, a memorable occasion when the Canadians saved the situation by blocking the road to Calais. The same artist in a second picture, shows the Canadians moving forward at dawn, screened by a barrage, in the great battle that resulted in the capture

of the whole of Vimy Ridge. William Roberts, entering the war as a gunner, paints the Turcos, overwhelmed by gas-surprise, flooding back through the Canadian artillery positions, where strength and determination saved the situation. C. W. Nevinson glorifies the exploits of Major Bishop, who has a record of 72 German aircraft brought down. And there is no great Canadian success which does not find pictorial record, by either English or Canadian artists. Major Sir William Orpen, Shannon, Solomon, Philpot and many others have painted the portraits of generals in the field in their war-paint and with faces showing the effects of war's anxieties.

Here, then, is a comprehensively planned scheme for a war memorial, the execution of which has been entrusted to artists of the first rank. Later will come the building, with its landscape setting, as a constituent portion of the civic plan for the improvement of Ottawa.

C. M.

JOHN C. JOHANSEN'S SHIPYARD PAINTINGS

A GROUP of twenty-seven paintings by John C. Johansen, scenes in American Shipyards during the war, was shown in New York in the Arden Galleries during the month of February and is later to be exhibited in various Museums throughout the United States.

These paintings, a number of which are reproduced herewith, are comparatively large canvases broadly rendered, richly colorful, full of light and atmosphere. Primarily they are illustrative; they were painted with this intention, but they were meant to be seen at first hand, not through reproduction. All conform to the requirements of art and are of a fine quality and any one would lend both dignity and interest to any exhibition in which it was shown. Collectively they witness to the fact, as do Mr. Pennell's war work lithographs, that modern industry is not unpicturesque and that artists may find inspiration and subjects worthy of their talent in everyday scenes, provided they have the insight and the vision.

Mr. Johansen is best known as a painter

of figures, but in this series of shipbuilding pictures he has scored a great success. How he came to paint them and the purpose underlying the work can best be told by Mr. Johansen himself.

"They were made," he says, "wholly with the idea of propaganda in the interest of a successful prosecution of the war. It was during the last great German drive last March when so much pessimism had taken hold of us that I conceived the idea of in some way stimulating our drooping spirits here at home. I found so many people not only doubtful as to the outcome of the war—but particularly unhappy that our participation into it seemed to follow with such lethargy that many began to wonder if we were really to come in in time. They were not despondent as to our men or their fighting qualities or that success would really come if our energies were massed and in effect and the fighting machine hitting on all cylinders—but there was doubt as to the time when we should really be effective—and would we not be too late? Could we equip our necessary



BETWEEN THE SCAFFOLDING WALLS OF A SHIP IN CONSTRUCTION

BY JOHN C. JOHANSEN

millions and maintain them at a distance of three thousand miles? Besides nearly all of Europe—neutral as well as our allies—were dependent upon us for many things. Therefore ships and shipping became the big problem—and finally proved to be one of the greatest factors in our military victory.

"Then there were others who heard of

scandals and investigations and became timid. Was the great flood of material wealth that our people were pouring into Government hands to become ineffective through lack of intelligent Government control—or wasted in extravagance and experiments or become the spoils of unscrupulous business?

"In such a moral let down is the



THE FLYING CRANES OF BRISTOL



FROM STEM TO STERN ON THE FLOOR OF THE CARGO CARRIER



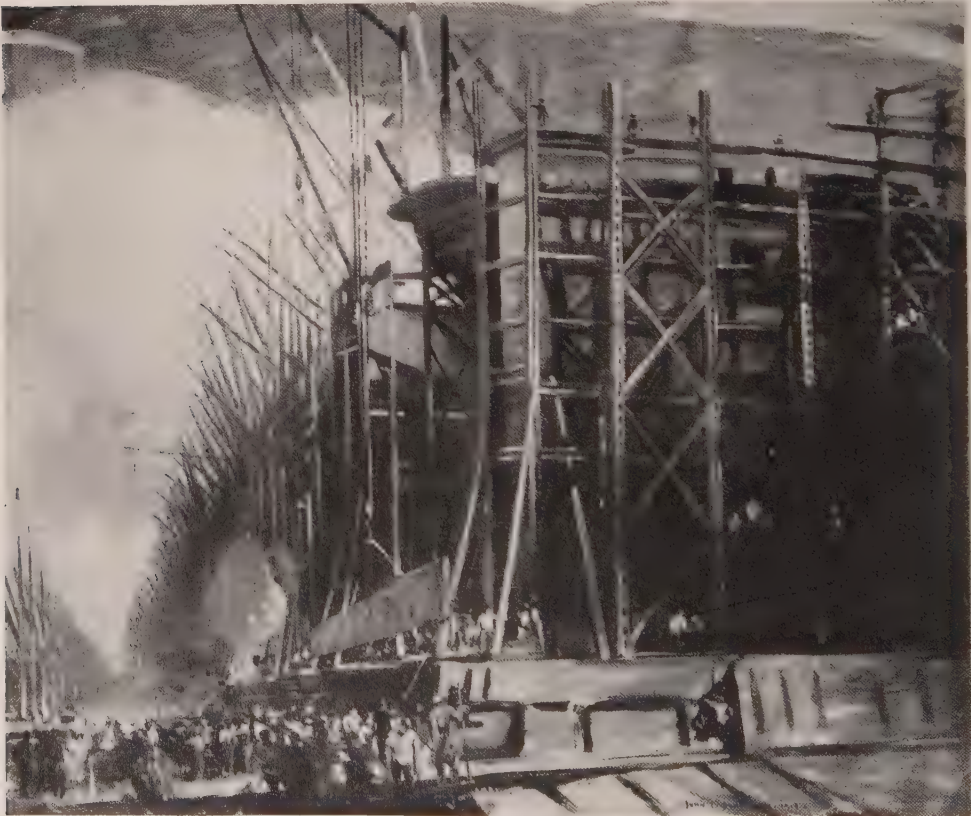
A GALA DAY AT A SHIPYARD—TWO SHIPS FOR THE WATER



LAUNCHING THE FIRST SHIP FROM BRISTOL YARDS



FIRST SHIP OF A NEW WAR SHIPYARD



THE FIFTY SHIPWAYS OF HOG ISLAND

opportunity for the enemy within our gates—and soon the heads of defeatists and pacifists reappeared and boldly voiced the advisability of a negotiated peace (really a German peace). Those of weak head and weak heart unfortunately added to the clamor as the Germans daily plunged forward to Paris and our allies stood, literally, 'with their backs to the wall.' At that moment I realized as never before the importance of keeping the moral tone of our people at home as high and wholesome as possible.

"I had just visited the shipyard of the Atlantic Corporation at Portsmouth and was tremendously impressed with the energy that was being expended and results obtained in getting ships ready for the seas. The personnel of the company I found to be men of the highest American type who were straining every nerve and sacrificing much to speed the American ship program. A few weeks before this I was thrilled by a talk by Mr. Schwab at the Players' Club in New York—in which he gave us a glimpse of what was really contemplated and what was really in process of materialization. I began to get a notion of what kind and how great a war machine America was really building, and how terribly sure would be the destruction of the foe when once it got into motion. I understood too what seemed like delay was simply the necessary time required

in getting together an unheard-of human energy—an amount of material beyond belief—and then to coordinate it all so that it would function properly to one end—victory. So it seemed to me that if a record could be made of this all important branch of war industry—if I could put into them some of the enthusiasm and faith that American shipbuilding inspired in me—I could open the eyes of our people to heroic efforts and real accomplishments in a successful prosecution of the war—would stimulate us all to the required additional efforts, either in loans or personal effort or sacrifice, in short, keep us up to war pitch.

"I began the actual painting in July with this idea wholly and alone in my mind. The work covered a period from July 20th to February 4th when they were put on exhibition at the Arden Galleries in New York. Had not the armistice been signed this group of pictures would have toured the country in the hope of relieving our strained nerves and in keeping faith in ourselves for which we had justification.

"Many records of various industrial war activities should have been made, for they were epoch-making and would have formed a worthy page in the history of American devotion, intelligence and energy. As it is, so far as I have found, this group is the only record of any of these heroic war efforts."

THE PHILADELPHIA VICTORY DECORATIONS

THE splendor of Philadelphia during the Victory Loan Campaign was due to its artists.

In this city has been formed a committee entitled, "The Advisory Council of the Art Associations of Philadelphia"—its purpose, by advice in the selection of eminent artists, is to bring about memorials and decorations of the utmost beauty. This Council, desiring during the campaign to enrich the city by schemes of color worthy of the purpose of the Loan, appointed a committee of its members to cooperate with the Loan organization.

The members of the committee were: Thornton Oakley, chairman; Joseph Pennell, John McLure Hamilton, Charles Z. Klander, Nicola D'Ascenzo, J. Frank Copeland, Violet Oakley, Charles Grafty, and, ex-officio, Wilson Eyre, chairman of the Council.

Owing to these artists' efforts the city during the campaign was afire with bunting. The Court of Honor, the city's central square, was concentrated color. Here, across the lofty face of City Hall, a mighty sunburst flamed. Revealed before its crimson rays, in sunlight, wings outspread,



DECORATIONS, COURT OF HONOR, VICTORY LOAN, PHILADELPHIA
FROM A WATER COLOR BY THORNTON OAKLEY

towered the Victory statue. Above its head, far against the sky, rode cables flaunting banners. Flanking the court, ten giant orange flag-poles flung their standards. Beyond the Court of Honor, radiating up and down the adjacent streets, were found the Courts of the Allies. Here were riots of color. First, nearest the Court, profusion of bunting, flat against the buildings—next, zones of forests of "flags—beyond these the final climaxes, where cables, stretched from the soaring tops of skyscrapers, gave to the wind their masses of flamboyant streamers.

In the day, the sun, striking on the flags, the glittering statue, upon the gaudy reds and oranges and yellows, dazzled the eye as though the Court were the Orient itself. At night, with white and multicolored searchlights; with statue brilliant now against the shadows, now dark against a crimson glow; with packed multitudes of onlookers silhouetted blackly before illuminated troops of singing costumed revelers—with this before his eyes, the beholder realized indeed it was a spectacle for richer, far more splendid, than any which Philadelphia had beheld.

THE NINETY-FOURTH ANNUAL EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN

BY MARIA OAKLEY DEWING

THE latest Academy Exhibition (which closed only April 27th), gave one a sense of refreshing novelty. There were but few specimens of the Bolsheviks, but one of them was honored by an award. If this exhibition struck us as less ambitious than some of its predecessors the average of good painting was unusually high, it was strong in portraits and there was a marked attention given to flowers. Of compositions there were few.

Of the portraits there was one that was not only the best portrait but the best picture in the collection. It was both distinguished and original. It was by Malcolm S. Parcell and was awarded the Saltus medal for merit: Number 34, "Louine," in the catalogue and modestly hung by the door in the south gallery. The first impression was distinctly Italian Renaissance, this partly for the treatment of the background. On closer study one found a strong influence of the Japanese; the flat masque-like rendering of the face with the insistent intricate detail of the drapery. Here its likeness ends. It reminded us of a child who looks like this relative or that and when all is said looks more like itself. We are very grateful in these days of crude painting to Mr. Parcell for taking such loving interest in surface and texture, in composition and drawing. The structure of the figure beneath the dress and the way the make of the dress was given was very extraordinary, and seeing that the material and pattern and fashion was so thoroughly expressed we were glad that all this was so interesting,—the collar, the hat, the beautiful little feather in the hat and the relation of these to the background.

It was all charming, but would the face in the midst of this clearly seen detail remain so flat, every feature in the right place and perfectly outlined but so unmodeled? Was the intention an artificiality? But whatever the intention Mr. Parcell made a success. The picture merited its medal and our admiration and respect.

In the portrait, "Miss Marion Ryder" by Ercole Cartotto, the head was the

masterpiece and there was a lovely bit of still-life in the book on which the hands rested. The hands left something to be desired. One thought of Leonardo da Vinci in looking at this head but Ercole Cartotto evidently thought only of nature, for it was a convincing realistic portrait with most skillfully painted eyes that regarded the spectator with life-like intelligence, and the modeling of the gentle face was most delicate and masterly. This picture took the second Julius Halgarten prize.

Another Italian name we found in Number 21 by S. Lascari. This was a full-length, life-size standing figure. It purported to be a portrait, but really except for the fine hands it should have been considered as a still-life. There was no still life in the gallery to compare to it. It was the figure of a woman in a wonderful pale mauve dress and a black cloak standing in a dignified pose with crossed hands that hold a pair of white gloves. Holbein was the inspiration of this portrait, but Holbein would have made the head the dominant thing, treated flatly to be sure, like it, but with a powerful and characteristic outline. This head was not only much too small but did not hold its own with the exquisite dress and cloak and the fine ensemble.

Mrs. Low's able portrait of a lady and three children must be classified with the French schools of the period when there were schools. I never see a picture of Mrs. Low's that I do not receive a pleasurable impression from her thorough understanding of her trade. That she should so easily on what seemed a small canvas have found ample room for four life-sized figures seemed in itself an achievement. The charming little lady and her very real boys made an interesting group.

A very large canvas, Number 148, was another group portrait. This time almost an historic portrait. It was by Christine Herter and represented four men with musical instruments, the Kneisel Quartette.

And so we come to the last portrait that



THE OLD MILL

FIRST ALTMAN PRIZE, NATIONAL ACADEMY OF DESIGN

E. W. REDFIELD

our limited space admits mentioning, "Miss Bonestell," Number 29, by Mary Foote. The interest of this canvas lay solely in the head, and the head was convincingly real, well drawn and very well executed though there was no exquisiteness of color and no beauty of handling.

One could not pass by Number 35, "Flowers," by the same artist in which was evidenced the same ability and with a more marked absence of delicacy or beauty than was found in the portrait. This coarse, flat, spotty way of representing flowers (the most delicate of all objects in nature) is "modern." Yet the flowers go on unconsciously growing and blooming with their old time loveliness and it takes a very sincere lover of art, an unprejudiced lover to seek in this modernness anything like beauty, or to realize that these newer methods in some hands find expression of truth.

Of course we can not succeed in saying the last word about beauty, and sometimes

in voluntarily accepting limitations we accomplish the smaller thing we try for rather than fail in the greater enterprise.

Number 159 by Florence W. Gotthold was by far the most lucid and successful exposition of this method I had seen. "From the Pope's Garden," she called it. It seemed that His Holiness grows larkspurs, and canterbury bells. This little picture was extremely handsome in color, had vase, flowers and background in excellent harmony, and carried to a great distance. This method of the elimination of atmosphere, of the elimination of modification of line, the elimination of surfaces and of gradations of color and values reduces us to simplified silhouettes filled in with local color. Because Mrs. Gotthold understands her silhouettes so well and has so keen an eye for the simple local color she is enabled to make a striking and decorative canvas.

It was, however, with a sympathetic satisfaction that we turned to Number 77



LOUINE

SALTUS MEDAL. NATIONAL ACADEMY OF DESIGN

MALCOLM PARCELL

by Anna Fisher. "Chrysanthemums" was the title of this bold, delicate and luminous picture. It was a pleasure to see the fine handling of the huge green glass jar with a charming touch of orange in the wax on its cork. It stood beside the vase that held the chrysanthemums whose freely drawn petals were of a dulled white and a lovely mauve. We liked this picture very much and hope that Anna Fisher will never be

lured from those delicate problems of art that have produced this refreshing canvas to more "modern" methods.

This exhibition boasted a beautiful sea piece by Emil Carlsen, "The Open Sea." Here we had the freshness and color and lovely surface that with his peculiarly personal charm Mr. Carlsen is sure to give us. There is something else he gives us never quite tangible or expressable—is it



MISS MARION RYDER

ERCOLE CARTOTTO

SECOND JULIUS HALLGARTEN PRIZE, NATIONAL ACADEMY OF DESIGN

perhaps poetry—all in the legitimate language of art, as I am not willing to say of some kinds of technique where the paint is in high relief. Gérôme called it "*Peinture pour les aveugles*."

The two landscape Altman prizes were given to E. W. Redfield and Gardner Symons. Both were fine landscapes, but Mr. Symons' picture had a very impressive solemnity and expression, and the technique

was very beautiful. Here we had atmosphere and lovely distances, the "inverted bowl" of the sky, the vivid personal impression, and the love of beauty.

For one whose earlier influences were of the finest period of French art I wish to claim a great broadness of view in selecting for praise and appreciation Louis Ritman's "Interior." It was painted in blotches and spots of color, and though drawing

did not seem to have been the aim of the artist he had unconsciously by placing his spots of color in the right place resulted in very good drawing, and that he had consciously made each blot and spot of exactly the right intensity had resulted in giving the various planes of the picture an absolute verity. The dresses thrown carelessly on the bed were surprising in values, and a clear coolness of color enveloped the slight motive of the picture.

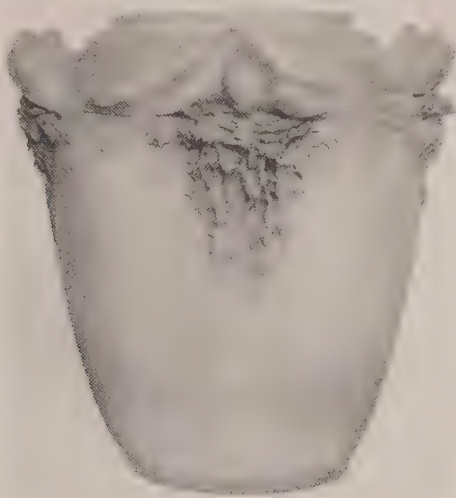
Mr. Will H. Low sometimes turns from

the imposing walls with which he decorates our public buildings to his old-time grace and sweetness as in his memorial to Roosevelt.

Mary Greene Blumenschein showed a lady with a harp that had a great deal of charm and elegance though slightly treated.

There were a number of pictures that we should like to talk about but must leave to others.

It seemed to us to be the best Academy Exhibition for years.



LALIQUE GLASS

THE GLASS OF RENÉ LALIQUE

An exhibition of glass of René Lalique of Paris has recently been held at Knoedler's Galleries in New York, attracting much attention among art lovers and connoisseurs. With reference thereto, Mrs. Thomas W. Dewing (Maria Oakey Dewing), to whom we are indebted for the essay on Mr. French's statue, "Memory," published in our April number, also for the review of the latest exhibition of the National Academy of Design, published herewith, wrote us when the exhibition first opened, as follows:

"In the glass of René Lalique we see the adventure of the imaginative artist who has lifted the veil between the real and what the real holds for the seer, the vision beyond the tangible.

"That glass can be the medium for such sentiment is the surprise—that nature can be so captured and bent to this poetic use—that technique may be so rigid and so fluid—that in so hard a material as glass the quality of moonlight, the tender downiness of little birds, the exquisite fragility of flowers may be expressed.

"These familiar things are used as words in a song suggesting more than themselves, showing that they as well as the pure contour of the vase are speaking of something greater of which they are but a symbol, that evasive but eternal beauty to which the inspired hand may point in using marble, or paint, or musical instruments, or glass. We had not heretofore placed glass so high."

LADY IN WHITE

A PAINTING BY THOMAS W. DEWING

THE "Lady in White," by Thomas W. Dewing reproduced on the opposite page has recently been acquired by the Worcester Art Museum. Of it a writer, "E. I. S." in the *Museum Bulletin* says:

"In a gallery of modern painting the 'Lady in White,' by Thomas W. Dewing, stands a little apart as if turning to the demure restraint of the past century, and a little skeptical of the brilliant color, dancing sunshine, and aggressiveness of things modern.

"There is perfect harmony between Mr. Dewing's subjects and his technical performance. In the 'Lady in White' a tall slender woman in the late twenties or early thirties is seated near the center of the canvas, the delicate profile of her face outlined against the clear depths of a mirror in which there is no reflection. One even doubts if there is any object in the room to be reflected. The floor about the white skirts of the lady is bare of rugs, the wall beyond her entirely unadorned. For purposes of composition the artist has brought in the mirror in somewhat the same manner as Whistler introduced framed pictures in the 'Portrait of the Artist's Mother.' Here, however, the mirror is not only necessary to the composition, but to the idea as well.

The eye instinctively follows a curve, and, if the curve be a beautiful one, the process is most pleasant. Here our attention, focussed first on the head of the *Lady in White*, is carried upward by the curve of the mirror, forward by the same curve, and down to the hand resting idly on the straight arm of the wicker chair. This horizontal line is repeated in the other arm of the chair and again in the white paneled baseboard.

"Here, as in many of Mr. Dewing's canvases, the repetition of long horizontal lines gives the impression of spaciousness and repose which we associate with his work. Another factor contributing to this impression is the atmosphere with which he envelops his figures. He is interested in perspective, not linear perspective, but what we sometimes call aerial perspective —

a far more difficult thing to achieve. Leonardo was among the first of the Italians to understand it; the Dutch masters, especially Vermeer, were masters of it; and it accounts in large measure for the charm in Alfred Steven's work.

"Undeniably there is charm in illusiveness, though some say it is a variety of charm which belongs to the past. There may be as much mystery in the brilliance, in the dazzling white light, which we often see in the art of today as there is in the subdued tones of the work of such men as Whistler or George Fuller. It is mystery of the older order which we find in our picture. There is mystery in the subject and in the tones of the canvas. The figure is well poised. Though keenly alive to the questions of the day, the lady is still content to take no active part in the world's affairs. She is delightfully well-bred.

"The color scheme is as restrained and delicate as the lady's tapering fingers, or the poise of her neck. One might almost call the picture a study in warm and cool grays. The wall and floor, a very much neutralized yellow-green in the light, change softly into dull blue-green in the shadow, and this same tone is carried up into the mirror. The white gown, by no means white, shows yellow in the light, and blue-gray, with sometimes a faint touch of violet, in the shadow. The warm glow of the cheek and throat is brought out in contrast with the cool depths of the mirror beyond. And the whole is 'pulled together' by a blue haze such as we sometimes see about a river bridge in the early morning, a blue haze which lightens the shadows and brings down the high-lights, increasing the effect of quiet and mystery. The subtle appeal of the canvas is due in part to the luminous shadows and soft diffused light. There are no very high or low values in the picture, a fact which, together with the insistence of horizontal lines, contributes to the general impression of quiet. Thus, in both line and tone, Mr. Dewing's manner of painting is entirely consistent with the quiet charm of the 'Lady in White.'"



COURTESY OF THE WORCESTER ART MUSEUM

LADY IN WHITE

A PAINTING BY

THOMAS W. DEWING

Recent acquisition of

THE WORCESTER ART MUSEUM

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KENYON COX, AN APPRECIATION

Kenyon Cox is gone from us. One of the youngest of the old generation of living painters, and one of the most respected. He stood for all that is most serious and sincere in art. He was a man of great training and deep knowledge and his writings are as fine an achievement as his paintings.

Kenyon Cox was a man of such marked personality that it is always a surprise that the characteristic of his painting is that it is strangely impersonal; and this the more remarkable because what first distinguished him were those famous drawings from the nude made in the French schools. So magnificently realistic and individual that no young student ever made the like before or since. One never forgets seeing them when they were exhibited in the Art Students League here in New York after Cox returned from the Paris schools.

"Now!" said his admirers, "What will he do?" He had his trade at his fingers' ends and being a man of scholarly attainments it was natural that as a student besides being interested in his studies from nature he should be interested in the work of the old masters. He wrote about them

with much knowledge and analysis. Deep in his heart he carried Raphael and Michael Angelo. He was steeped in them. It seemed that he had learned their skill, for in his mural paintings nothing seemed difficult to him. It was with greater mastery than was shown by almost any of the other mural painters (and there are those who are admirably skillful) that he composed his groups, and painted his Raphaelistic cupids and his Michael Angelesque men and women—strangely impersonal.

Cox was a man of a brusque exterior, but of a great deal of both artistic and human sentiment. The vivid originality and realism that his student drawings showed was to have been expected of him in his mature work. To this riddle have I found the key? This masterly work so closely following the traditions of the past may not have been his mature work. It takes some people a long while to live.

It was over thirty years ago at Cornish that he said to me something that would make most people smile but it found an understanding and sympathetic echo in my mind. To me it was not in the least absurd. It recognized the enormous span of life. He said, "I never get used to being grown up. I seem to myself to be a mere shaver, and that what I do or don't do should always be forgiven me on account of my extreme youth."

MARIA OAKLEY DEWING.

FEDERATION ACTIVITIES

THE collection of Official War Drawings by American artists at the "front" which was placed some time ago in the hands of the American Federation of Arts for circulation by the War Department at Washington, was shown during April in the galleries of the Art Alliance, Rittenhouse Square, Philadelphia. This collection originally comprised 196 drawings, but at Philadelphia was supplemented by a group of seventy-one additional and more recent works. At the close of the Philadelphia exhibition, the collection was divided and one hundred of the more notable things were sent to Savannah, Ga., to be shown in the Telfair Academy the latter half of May. Another large section was

sent to the Interior Department at Washington to be shown there during the month of May under the auspices of the lately formed Division of Visual Instruction, the Bureau of Education. A third group, comprising drawings by Captain André Smith, was returned to the War College to be exhibited at a later date at Cornell University of which Captain Smith is a graduate. The drawings sent to Savannah and now on exhibition in that city will remain in the charge of the Federation.

* * *

During the latter part of April and the early part of May an exhibition in commemoration of the sailing of the steamship, "City of Savannah," the first steamship that crossed the Atlantic ocean, was shown in the Telfair Academy, Savannah, Ga., under the auspices of the American Federation of Arts, comprising Mr. John C. Johansen's notable group of paintings of American shipyards, of which several reproductions are given elsewhere in these pages, together with a group of War Posters lent by Mrs. Fiske Warren of Boston and Mrs. Francis Rogers of New York. The Johansen paintings go from Savannah to the Carnegie Institute, Pittsburgh. One group of the posters is to be shown later in Thomasville, Ga.

* * *

For a special exhibition in Macon, Ga., under the auspices of the Macon Art Association, the Federation secured as a loan from Mr. Charles Warren Eaton of New York, a group of his American landscapes and pictures of Italian lakes.

* * *

The exhibition of works in color and design by some of the leading art schools of this country, arranged and circulated by the American Federation of Arts through the cooperation of the schools, has lately been invited and sent to Honolulu to be shown under the auspices of the Art Department in Hawaii's Second Territorial Fair, June 9th to 14th.

At the same time four of the Federation's illustrated lectures have been requested by an art organization in Honolulu which, it is hoped, is soon to become a chapter of the Federation.

A group of fifty of Joseph Pennell's war work lithographs sent out by the Federation through the courtesy of Keppel & Co. and Mr. Pennell, was shown in April at the Pennsylvania State College. The attendance was over two thousand. The English Department of the College required all students to describe one of the lithographs as an exercise in composition. The galleries were always comfortably filled with visitors from the town as well as the College.

* * *

The Laguna Beach Art Association at Laguna Beach, Cal., has lately become a chapter of the American Federation of Arts. This society was organized last August by about twenty artists. It has now a membership of approximately two hundred. A gallery has been opened for the exhibition of pictures, and the attendance has been over three thousand. A permanent building is planned.

* * *

The American Federation of Arts is circulating the exhibition of paintings, drawings and studies by Lieut. Lemordant of France, shown lately at Yale University and at Gimpel & Wildenstein's galleries in New York. During April the collection was shown at the Museum of the Rhode Island School of Design, Providence. It is now at the Carnegie Institute, Pittsburgh, where it will remain on view during the summer. By special arrangements with Lieut. Lemordant this collection will remain in the hands of the American Federation of Arts during the coming season, and an extended circuit of the Art Museums is being planned.

* * *

As this issue of THE AMERICAN MAGAZINE OF ART goes to press, The American Federation of Arts is holding its Tenth Annual Convention on May 15th, 16th and 17th, at the Metropolitan Museum of Art, New York. More than three hundred delegates from Chapters were enrolled and the attendance is the largest of any convention yet held. The Metropolitan Museum makes an ideal meeting place, and the reception in the Morgan Galleries on the evening of the 14th, was both delightful and enjoyable. A full account of this Convention will appear in the July issue.

NOTES

THE ART
QUALITY OF
THE BRITISH
WAR PICTURES

The war paintings and drawings by British artists exhibited in this country under the auspices of the Ministry of Information, have lately been shown in the Carnegie Institute, Pittsburgh. As a foreword to the catalogue, Mr. John W. Beatty, Director of Fine Arts at the Carnegie Institute, has contributed the following illuminating little essay.

"Probably for the first time in history the labors of official artists have been profitably employed in the prosecution of war and in making a pictorial record of it. Actual battle scenes have been portrayed, methods of offense and defense defined and the innumerable incidents of camp and march faithfully recorded.

"Before the war spirit passes and the world returns to the meditation of peaceful and more blessed things, it is well to note what has been done in this field of endeavor. This thought suggested the exhibition in Pittsburgh of the United States official collection of paintings, drawings, etchings and lithographs. Six artists were chosen by the United States government, given official commissions and detailed to make the records which were recently shown in the Institute galleries.

"The present exhibition of war paintings and drawings by British artists is, therefore, the second one of its kind shown in our galleries. Able artists were invited by the British government to visit the various battle fronts, where they made official records of persons, scenes and events. The present exhibition embraces these records.

"The largest contribution to this collection was made by Major Sir William Orpen, an able painter and a brilliant draughtsman, who is represented by 103 paintings and drawings. Sir William's paintings are well known in Pittsburgh. He was awarded a gold medal by the Carnegie Institute International Jury of Award in 1910 for his portrait of himself now in our permanent collection. Sir John Lavery is also well known to our people, he not only having contributed to many of our International Exhibitions, but also being represented in our permanent collection by a painting

entitled, 'The Bridge at Grez.' George Clausen has also frequently contributed to our exhibitions. These men and their associates in this important undertaking have rendered a valuable service. They have made permanent records which will be interesting and important in years to come.

"Our people will note with interest a peculiar characteristic represented by some of the paintings in this collection. This peculiarity consists in the division of some of the forms represented, as, for instance, the surface of the earth, into arbitrary forms resembling cubes. This is an odd fashion of the moment, adopted by a few painters; but it is very doubtful if this peculiar manner, or treatment, adds anything important to a work of art. I am inclined to think it does not. It seems to me rather that whatever power, or strength, or beauty the pictures possess exists in spite of the peculiarity rather than because of it.

"It is not necessary to adopt an arbitrary form or peculiar pattern to represent the character, dignity and beauty of nature. Nature is sublimely beautiful when seen in simplicity and truth; but, as Winslow Homer once said, the thing is to see—to see the great, fundamental and characteristic qualities of nature divested of the commonplace and trivial. A few great painters have discovered and reproduced these qualities of truth and character, but these men are comparatively few. Indeed, only a few, not more than half a score in a generation, have survived the test of time—a Velasquez, a Rembrandt or a Hals, a Van Dyck or a Gainsborough. The painters whose works live, stand as great beacon lights surely guiding our feet. It is only necessary for any modern painter to equal and if possible to excel these great men in order to achieve everlasting fame. The painter who does achieve this result may with confidence ask our consideration when he announces the establishment of a new school and a new standard in art. He need not resort to any unusual or abnormal method.

"In some of these pictures it will be observed that a few dominant forms only are represented. It is not a new thought—this thought of eliminating non-essentials and representing by a few forceful forms the character of nature. This has been em-

played by artists of all times, but the method has not been designated by any peculiar name or title. Neither is the expression of motion by the repetition of form a new thought; this has been done frequently and powerfully. The few forms represented should, however, always be profoundly true or just.

"Winslow Homer's West Indian water colors are admirable examples of the direct, truthful and masterly representations of a few dominating notes as seen in nature by an eye trained by a lifetime of earnest study. Homer never deviated from the simple truth. He did not find it necessary to adopt any peculiar form or formula. He simply expressed with absolute sincerity and with wonderful fidelity the essential characteristics as he saw them in nature."

NOTABLE
EXHIBITIONS
IN
PITTSBURGH

A collection of fifty important paintings by Abbott H. Thayer was placed on exhibition in the Carnegie Institute, Pittsburgh, on

Founder's Day, April 24th, continuing on view until June 30th. This collection comprises paintings for the most part owned and lent by public institutions and private collectors. Ten are from the collection of Charles L. Freer of Detroit, deeded by Mr. Freer to the Nation. With the paintings is shown a collection of Mr. Thayer's studies and designs demonstrating the art and science of color concealment, developed by him amidst the peaceful hills of New Hampshire before the great war was even thought of.

This exhibition is in accord with the plan of the Institute to present from time to time the works of eminent American artists within the lifetime of the painters chosen for this distinction. In conjunction with each exhibition of this character, there will be published a brief life of the painter with an authoritative and complete list of his works.

Other collections simultaneously exhibited are the Canadian National Collection comprising seventy-four important works by Canadian artists lent by the Board of Trustees and the Director of the National Gallery of Canada at Ottawa, the memorial collection of paintings by Henry Golden Dearth, and the collection of draw-

ings and studies for mural decorations by Violet Oakley which is being circulated under the auspices of the American Federation of Arts.

Among the recent accessions to the Department of Fine Arts of the Carnegie Institute are many rare and valuable prints which have been added to the Institute's Print Department, and distinguished works in sculpture by Augustus Saint-Gaudens, George Grey Barnard, Frederick MacMonnies and Antoine Louis Barye.

MACHINE-MADE
VERSUS
HAND-MADE

The following excellent plea for the improvement of machine-made articles appeared in a recent *Bulletin* of the Pennsylvania Museum published by the Pennsylvania Museum and School of Industrial Art, and signed by "H. B."

"Much has been said and written, most eloquently and by great authorities about 'the abomination of machine-made' art. Let us see how justly and whether there is not something to be said, in rebuttal, on the other side.

"The maker of pottery by hand must have railed against the 'machine-made' ware turned on the wheel, the plaiter of mats against the loom and shuttle, yet these machines have both produced works of superior beauty, not to mention technical excellence, to those turned out by hand. The question for us is, can we or can we not achieve a similar advance with the far more complex machines we now control.

"For there is no blinking the cold fact that the machine has come to stay. If for no other reason because the enormous quantity of every article of use and luxury, required by the vast communities of today, absolutely prohibits the production, by any other means, of sufficient amounts to satisfy their needs.

"Our stumbling block may lie in the training of our designers; we preach loudly the necessity of considering the requirements of the material, how a pattern that is to be woven, must have a different treatment from the same pattern if it is to be painted or moulded, but no one so far as I am aware, has studied the peculiar requirements in this respect, of any of the machines used in producing modern works of indus-

trial art; for everything we use is, or should be a work of art.

"As has been well said, 'We must harness the machine to the mind, not the mind to the machine,' for remember no tool, and the machine is merely a sublimated tool, has a brain of its own, and should not be blamed for faults which it cannot commit. The capacities and limitations of the machine must be studied by trained designers with the view of making the best and improving the worst of them. When this is done it may be that a new and unsuspected beauty of craftsmanship will arise.

"Certain it is that so long as we continue to condemn the machine-made and sigh vainly after the good old times of handicraftsmanship, and train our draughtsmen and designers to keep their attention fixed solely on the handicraft qualities of an article, we shall never reap anything but disappointment. We must recognize that the hand-made has a different but, it may be, not necessarily a better quality than the machine-made.

"Technical achievement must be subordinated to beauty and fitness of design. The attitude which lauds a soulless piece of Chinese jade or ivory carving, because of the extreme difficulty of making it, should surely be abandoned in presence of a machine which can do greater wonders still; but it has not been and the machine has been set to execute still more marvelous intricacies to the utter neglect of the soul of the work—the design.

"Maybe I am wrong and art like romance is dead, but until the new tools have been tried and have failed I am unwilling to admit it.

"To achieve this result there is need, among other things, of more schools like that affiliated with this Museum. There, in more than one department of art craftsmanship, the student may learn to carry out in actual material the design he first lays out on paper. But these facilities he may find in many another school of industrial art in the world. In one respect and in one craft our school has a great advantage over most others. In the important, nay vital, department of weaving the student may proceed from his theoretical study of the art of ornament as

applied to textile materials, to the production of them not by hand but by the most modern machines and processes. He can learn to spin and dye the threads of silk, wool, linen or what not, and then to weave his material in the pattern and weave he may have chosen, under precisely the conditions of commercial production which he will have to meet when he proceeds to submit his wares to the cold competition of a heartless market.

"Surely these almost ideal conditions of study and training should, sooner or later, produce some such revolution in our present uninspired textile trade as was brought about, in England, by the workshops instituted by the late William Morris."

ART IN ST. PAUL

This interesting account of art in St. Paul appeared in a recent number of the *Bulletin* of the St. Paul Institute. It goes to show what one western city is doing to cultivate both knowledge and appreciation of art and what splendid response it is receiving on the part of the public. It also emphasizes the fact that "the times have changed."

"When one recalls the time, not so very distant, when an art exhibition took place but once a year in St. Paul, or, within the memory of many of us, not that often, the work which the Institute has been doing for the past two years seems all the more remarkable. There has been something 'going on' continually in the little exhibition gallery of the Public Library during the seasons 1917-18 and 1918-19, as those who have taken the trouble to find out very well know. The despondent art students and art lovers can no longer quite honestly go about mourning that there is really nothing to be seen in this western town. It is a habit easy to get into, and one which lasts long after the occasion for it has passed.

"The Institute's first exhibition last fall was a collection of prints generously lent by the Minneapolis Art Institute.

"After this the influenza panic unfortunately closed the doors of the gallery upon the vivid, bold and sunny pictures of Vaclav Vytlacil. Following this came the annual exhibition of the Artists Society of

St. Paul, interesting and varied in character and larger than last year.

"The first of the year saw installed the best collection of bronzes ever shown in St. Paul. They were accompanied by a collection of paintings, both sculpture and canvases being the work of contemporary Americans. For two weeks following, the use of the gallery was given to the Photographers' Section of the Institute in which to show a collection of photographs of Ramsey County men and women who had served or fallen during the war. The collection was destined for the Ramsey County War Records Commission.

"Next, as a tribute to one of St. Paul's artists, Ethelwyn Lowry, who had passed away during the influenza epidemic, came an exhibition of her woodcarvings and paintings.

"Immediately after came a group of impressionistic paintings of Norway by William H. Singer, a not too well-known American landscape painter.

"The delightful and splendid outburst of brilliant posters by the school children of St. Paul during library week was indeed a revelation of the native ability of the children themselves and of the able direction of the teachers. Everybody was surprised at the variety, the number (nearly 500, produced in six weeks of work at two lessons per week), the excellent drawing, the beautiful color, the originality of idea and inventiveness of the majority of them.

"Immediately after this was shown an exhibition of paintings by artists of Minneapolis, an invitation to exhibit having been extended to them by the St. Paul Institute.

"The exhibition work will continue, it is expected, until the middle of June. The month of April brought an exhibition of pictorial photography from the Alumni of the Clarence H. White School of Photography. On the evening of Wednesday, April 9th, the photographers' section of the Institute gave a reception on the occasion of its opening.

"During May there is being shown an exhibition of etchings from the Chicago Society of Etchers. The last week of this month the gallery will be used for showing the art work of the public schools. The first two weeks of June the Artists League

will exhibit the work done by their organization during the year."

AN AMERICAN
SCULPTOR'S
SPLENDID
WAR WORK

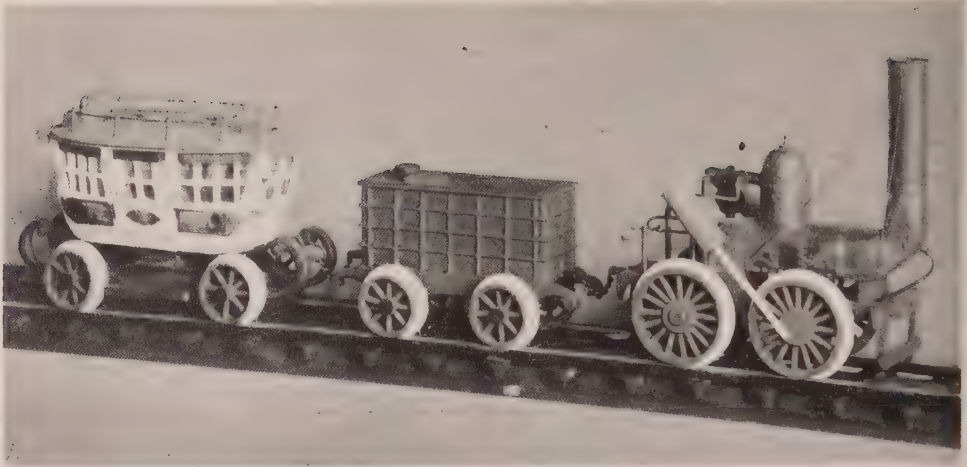
Anna Coleman Ladd (Mrs. Maynard Ladd), of Boston, whose work in sculpture is well known to readers of THE AMERICAN MAGAZINE

OF ART, rendered extraordinary service during the war in the making of masks for the permanently disfigured. In a short address given by Mrs. Ladd in the auditorium of the Red Cross Building at Washington she told very simply and very modestly of this work.

Mrs. Ladd went abroad with the intention of driving an automobile, but no sooner did she land than appeal was made for this particular work, for which she was peculiarly fitted, both by gift and temperament. A British sculptor was doing similar work in England, but there was no one doing it in France. The difficulties at first seemed insuperable, but with the utmost ingenuity and dauntless courage and determination Mrs. Ladd set to work, won the approval and assistance of the French surgeons, the cooperation of an exceedingly skillful mechanic, and eventually evolved masks so light that they could be worn without discomfort and so perfect that they restored to the injured a normal appearance and spared them from notice and remark. These masks are of the thinnest, lightest metal and are produced by a system of electrolysis from casts. They are, moreover, painted with a celluloid paint, in exact imitation of the flesh. The lips are always modeled slightly open so that the wearer can smoke and speak.

Of her subjects Mrs. Ladd made careful study. Where photographs were obtainable she followed them, but where they were not she gave expression to the features which seemed in harmony with the character of the man. None but an artist who had given much time to portraiture and was peculiarly gifted along these lines could have accomplished such satisfactory results.

Mrs. Ladd made 70 such masks while in France and organized the work under French sculptors and mechanics so it can be continued as long as it is needed. The touching gratitude of the men and their



MODEL OF A MOHAWK AND HUDSON TRAIN

A workable toy about three feet long by Oscar L. Davidson and his son, Austin H. Davidson.

EXHIBITED IN THE JOHN HERRON ART INSTITUTE, INDIANAPOLIS, INDIANA

families was expressed in letters testifying eloquently to the artist's success in the work. This is a use for art which has not heretofore been considered.

Mutilation and disfigurement were peculiarly abhorrent to Mrs. Ladd. It was her deep admiration for the brave men and for France that sustained her. The work was done in an improvised studio in the Latin Quarter where for many months she lived alone. During her evenings and on Sundays, and especially when the bombardment left her studio empty she was able in the way of recreation to model some little symbolic figures and portraits expressive of the spirit which she saw on every side. These were lately shown at the Gorham Galleries, New York and later at Doll and Richards, Boston.

ART IN MILWAUKEE

The annual exhibition of the Wisconsin Painters and Sculptors, and of the Wisconsin Society of Applied Arts, opened for a period of six weeks on Friday, April 4th. The following awards were made: The Milwaukee Art Institute medal to Mabel Kay for the painting, "Hyacinth Motif"; first Honorable Mention to Donna Schuster for the painting, "Garden Path"; second Honorable Mention to Gustav Moeller for

a group of paintings; third Honorable Mention to Frank T. Johnson for a group of paintings. No medal was given this year in sculpture, but an Honorable Mention was awarded to Otilie Reinke.

In the Applied Arts, five prizes were given: to Mr. E. F. Kronquist for metal work; to Mrs. Sophie E. Harris for book-binding; to Winifred Phillips for a composition piece, a tray; to Burton S. Boundy for six monotypes. Honorable Mentions were awarded to Rachel Stuart for design for printed goods, to Gertrude M. Copp for a chocolate set, to Helen Hoppen for book plates, to E. Mabel Frame for silver coffee set, to Mrs. Alexander Mueller for pottery.

A festival of Wisconsin Art was held from April 4th to May 15th, the period of the exhibitions. During this time the poets, musicians, actors, dancers, pantomimists, the art-crafters, the painters, sculptors and architects of various state organizations contributed programs for the festival. The Milwaukee Art Institute thus brought about a symposium of the arts, where equal emphasis was given each medium of expression. From time to time various museums and institutions of art have held annual exhibitions for the representative arts, but this is the first time all the arts have been brought together.

AMERICAN-
IZATION
THROUGH ART

For the sixth year the Museum of Fine Arts, Boston, is inviting children between nine and fourteen

years of age to come to a series of Saturday afternoon stories told by the Museum Instructor, Mrs. Scales.

This year the series of stories is entitled, "The Nations Come to America Bringing Gifts." And each week stories of a different country—England, Italy, Syria, Japan—are told which focus on the Museum collections from those countries, and which suggest some traits characteristic of the peoples who have come to our country. As many children of foreign descent come to the story hours, there is added to the usual purpose of such stories an under-motive of Americanization. For it is hoped that even in a small way a better acquaintance with what is good in the work and spirit of these countries may help the children to want to use these gifts in the service of America. It is hoped also that this simple, friendly way of seeing the Museum may make it seem natural to the children that one should like and enjoy beautiful objects.

CHILDREN
IN THE
ART MUSEUMS

The Toledo Museum of Art directs a large portion of its energies towards engaging the interest and cultivating the intellect of Toledo's little citizens. Not only are story hours conducted and lectures given for school children, but at present time the Museum is holding three free classes in design for children in the public and parochial schools. This with the object of cultivating the art of design in order that American manufacturers may not hereafter have to go to Europe for designs and designers.

The Toledo Museum of Art also has set aside certain free music hours for children. Lantern slides are used to show scenes from the operas and pictures of the composers, and with music and story they thus learn to know the operas in a way to make them long remembered. During 1918 over 2,000 children were present at these music hours, every seat in the lecture hall being filled upon each occasion.

But this is not all. In a recent *Bulletin*

the following table, listing the various activities during the past year with the number of children taking part in each is given:

Children's Concerts.....	2,000
Story Hours.....	6,500
Bird Conservation.....	15,000
Nature Classes.....	1,500
Educational Movies.....	18,300
Flower Gardens.....	4,000
Burroughs Celebration.....	20,000
Patriotic Poster Exhibits.....	13,000
Design Classes.....	600
Extension Exhibits.....	3,000
Belgian Orphan Relief.....	1,200
Patriotic Play Week.....	1,000

This makes a total of over 86,000 constructive contacts with the child life of the community during a single year. A wonderful record and one of which the Toledo Museum of Art may be justly proud.

ART TRAINING
FOR MEN
IN THE
A. E. F.

It is reported that an art training center for men in the American Army has been opened at Bellevue, between Paris and Versailles, under the auspices of the War Work Council of the Y. M. C. A., and that 500 students are already enrolled. The courses offered are in painting, sculpture, interior decoration, industrial and commercial art design, ornamental modeling and architectural engineering. George S. Hellman, director of the Department of Fine Arts of the Y. M. C. A. Army Educational Commission, is in charge, and is having the assistance of Lorado Taft, sculptor, of Chicago; John G. Howard, architect, of California and Lester Hornby, etcher, of Providence, R. I.

The French artists are cooperating; those who speak English lecturing at the school, others opening their ateliers to the students. The methods followed are those of the Beaux-Arts in Paris.

Arrangements are being made to facilitate in every way the instruction of specially qualified soldiers and permit their attendance not only at the school at Bellevue, but at the Ecole des Beaux-Arts and other famous French institutions. It is thought that the Institution will be made permanent and that, perhaps as many as a thousand or



MODEL OF AN ELIZABETHAN SHIP

A toy not quite two feet high by Oscar L. Davidson and his son, Austin H. Davidson
EXHIBITED IN THE JOHN HERRON ART INSTITUTE, INDIANAPOLIS, INDIANA

even fifteen hundred men will take advantage of the opportunities thus afforded them.

ZEEBRUGGE MEMORIAL

According to the Journal of the Royal Institute of British Architects for March, it is proposed by the Anglo-Belgian Union to commemorate the heroic landing of the British forces on the Mole at Zeebrugge and the blocking of the Bruges Canal on April 23, 1918, by the erection of a memorial at the western side of the entrance to the Canal. The project is under the patronage of their Majesties King George and King Albert. The Society hopes to have at its disposal for this purpose a sum of £30,000, and announces a competition for the design of the monument which shall be open to architects and sculptors of British and Belgian nationality, competing either separately or in collaboration. It is desired that the monument should be visible at sea for a considerable distance, and it must thus be conceived on a large scale, the height from

the ground to be not less than 75 feet. The form of the monument is left entirely to the competitors, but the material to be used must be granite or granite and bronze. The promoters suggest that the following incidents would be suitable subjects for commemoration:—(a) The storming of the mole; (b) the blocking of the canal entrance; (c) the blowing up of the viaduct; (d) the rescue of the blockship crews; (e) the co-operation of aircraft; (f) the smoke screens used by naval craft. Prizes will be awarded as follows: 1st Prize, commission and execution of memorial; 2d, 3d and 4th prizes of £150, £75 and £50 each, respectively. Should the memorial not be executed, prizes of £200, £150, £75 and £50 respectively, will be given to the first four designs in order of merit. The jury of accessors will comprise Sir George Frampton, R.A. (chairman), M. Victor Rousseau, M. Paul Lambotte, C.B.E., M. Jules Brunfaut, M. Ryelandt, Mr. Ernest Newton, A.R.A., and Mr. M. H. Spielman, F.S.A.

The drawings and models must be

delivered carriage paid at 9, Conduit Street, between 1st and 15th November, 1919. All particulars of the competition can be obtained from the Hon. Secretary, Anglo-Belgian Union, 35, Albemarle Street, W. 1., London, England.

FRENCH ART AT THE FOGG MUSEUM An extraordinary little exhibition of French art was set forth in April by the Fogg Museum as "a testimonial to the devoted service of French officers at Harvard University during the war." Of this exhibition, unique both in quality, composition and arrangement, William Howe Downes of the Boston Transcript has said: "The private collections of America were generously drawn upon to provide this extraordinary ensemble of old and modern French art, in which nothing but quality was considered. Bronze and marble and wood and terracotta sculpture were harmoniously and successfully placed in connection with tapestries and furniture and pictures, to the advantage of each and all, proving the essential artistic worth of each kind of art, and the sense of continuity and style that runs through ten centuries of French art. Chronology was boldly disregarded in the general disposition of objects whenever it seemed expedient. It was indeed quite striking to notice how Nattier and Manet were made to dwell together in brotherly harmony, and how the eighteenth century and the nineteenth were linked together in neighborly relations. There were in this display paintings by Courbet, Degaz, Delacroix, Watteau, Fragonard, Boucher, David, de Chavannes, Corot, Chardin, Lebrun—to name only a few—besides wonderful tapestries by French weavers, etchings, lithographs, drawings, and other black and white pictures. Old furniture displayed in the main gallery contributed subtly to lend an air of dignified domesticity." In the truest sense this was a brilliant event, and a worthy tribute to France.

ART IN MEMPHIS In the Brooks Memorial Art Gallery, Overton Park, Memphis, Tenn., an exhibition of paintings by Irving R. Wiles and the late William M. Chase is being held.

This is the first time that a comprehensive collection of Mr. Chase's work has been shown in Memphis. As Mr. Chase served on the jury to select the permanent collection for this Art Gallery, his paintings are of special interest to Memphis citizens.

This is but the latest of a notable series of exhibitions which has been held in this Gallery during the past season beginning last October with an exhibition of paintings by Jonas Lie and small bronzes by American sculptors, and including an exhibition of copies of old masters by Carroll Beckwith, a group exhibition of paintings by contemporary American artists, an exhibition of cartoons by Louis 'Raemaekers, of etchings and lithographs by Joseph Pennell, of industrial art assembled by the Art Alliance of America, of paintings by H. Carodellaville, portrait reliefs and medals by T. Spicer-Simson, war lithographs by Lucien Jonas, and etchings by Millet, Whistler, and other distinguished etchers. Arrangements for these exhibitions have been made by Miss Florence McIntyre, the Director of the Gallery.

THE HOUSTON ART LEAGUE The Houston Art League has received as a bequest the George M. Dickson collection comprising twenty-five paintings, one colored engraving, five bronzes, some ivories and fragments of stained glass.

All of these things, except the ivories which were thought to be too frail to be exhibited without proper cases, were placed temporarily on view in the University Club of Houston. The Club hung the pictures as advantageously as the wall space would permit and the public is welcome at all times to view the collection.

The paintings, which make up the greater part of the collection, consist of landscapes by Wm. Keith, Appel, Kitchell, Bundy and the local artist, Julian Onderdonk. The gem of the collection is without doubt a small painting by George Inness, America's foremost landscape artist of the past decade. Of almost equal interest are a genre picture by the Dutch artist, Anton Mauve, and a characteristic picture with animals by J. L. Gérôme, the noted French artist. Possibly one of the most prized pictures of the collection is a portrait study by the recently deceased William M. Chase.



THE WARRING SEA

WILLIAM STEEPLE DAVIS

The rest of the collection consists of some copies of the Italian masters and some interesting works whose authorship remains somewhat in doubt. Among these there is a large canvas of St. George and the Dragon, which is obviously of the school of Guido Reni. There is also a small picture which seems to be an authentic work of Franz Van Mieris, a Flemish master of the early seventeenth century. Some works by modern artists complete the group, which constitutes a fine nucleus for the Art League's permanent collection.

THE
BROOKLYN
SOCIETY OF
ARTISTS

The Brooklyn Society of Artists was organized during the summer of 1917 by a group of resident painters who felt that the Borough should have an active society for conducting art exhibitions of contemporary work and promoting community of interest among the artists and art lovers of the city, different classes of membership being provided to include both groups. There are now 86 members enrolled, among whom are F. J. Boston, Miss Bannister, E. L. and Mary G. Blumenschein, Leon Dabo, Benjamin Eggleston, H. C. Edwards, Harry Roseland, Guy Wiegand, Charles Vezin,

C. A. Hulbert, W. S. Davis and W. Wadsworth.

The present officers are: Fred J. Boston, president; Benjamin Eggleston and Alexandra R. Harris, vice-presidents; Hamilton Easter Field, corresponding secretary; Eugene A. Johns, recording secretary, and Nicholas Macsoud, treasurer.

The first exhibition held was for the benefit of the Red Cross. This was followed by the first annual exhibition held in January 1918, and later in the season, a sale of "thumb-box" sketches again for the Red Cross. The second exhibition was held this past spring when over 150 paintings, water colors, pastels, and miniatures, besides several examples of sculpture, were shown. A supplementary exhibit of "thumb-box" sketches was included.

LACES,
EMBROIDERIES
AND A
NOTABLE GIFT

The Brooklyn Museum opened on April 28th a notable exhibition of old laces and embroideries, with a tea in honor of the Needle and Bobbin Club at which Madame Teresa Cerutti gave interpretive dancing. This exhibition includes a loan of fifty or sixty pieces of rare merit from a noted collection in Philadelphia, and various

purchases made at the recent Benguist sale, some of which are a gift to the Museum from Miss Theodora Wilbour of New York City; others, purchases made by the Museum at this sale, and still others loans or gifts of pieces from this sale as may be determined later on. In the last mentioned class is a Venetian Gothic point lace and linen alb which was one of the most important pieces of the Benguist sale. Miss Theodora Wilbour's gift includes a seventeenth century English court mantle of velvet, decorated with gold embroidery, and the Museum purchase consists of a magnificent set of English sixteenth century "petit-point" embroidered bed hangings, six in number. Recent Museum acquisitions of early American furniture, so far unexhibited, are also shown.

The Brooklyn Museum has been notified by the French Embassy at Washington that the French Ministry of Fine Arts has authorized a gift to the Museum of two large Albi vases known as *Les Cygnes* (the swans). These vases stand seven feet high from the floor with their pedestals. They were decorated by Bienville, and were executed at the historic government manufactory at Sevres. This gift is mentioned as being made in recognition of the hospitality of the Museum in caring for the French national loan collection of art which was exhibited at the Museum, and in its custody during the war, and which has recently been returned to France.

NOTES FROM THE CLEVELAND MUSEUM OF ART

The Cleveland Museum of Art has taken the first steps in departmentalization, and the following appointments are of interest: Mr. J. Arthur MacLean (hitherto general Curator of the Museum), as Curator of Oriental Art; Mr. Lawrence Park as Curator of Colonial Art; and Mr. William M. Milliken as Curator of Decorative Arts. The growth of the Museum has brought about this action, and the step will lead to further development and usefulness on the part of the Museum along these lines.

The Museum has recently acquired for the Department of Colonial Art the portrait of Mrs. Theodore Atkinson by Blackburn; the portrait of Master Jeremiah Belknap by Badger; and the portrait of

Master Samuel B. Clark by Frothingham.

Another recent acquisition is a portrait by Allen Smith of his mother. Allen Smith was a contemporary of Healey, Huntington and Elliot, and his work though much less well known compares very favorably with theirs.

An exhibition of French paintings was held in the Montclair Art Museum from April 12th to May 18th. There were twenty-eight pictures in all, by Monet, Pissarro, Renoir, Sisley, André, Maufra and others. Charles Bull, the well known illustrator, is President of the Board of Trustees of this little wide-awake Museum. Miss Katherine Innes is Curator.

A POSTSCRIPT ABOUT THE FRENCH STATUE

BY MARIE OAKLEY DEWING

"What is this about the Renaissance? How about Michael Angelo?" This question has been asked me in connection with my few words in the April number of this magazine about the French statue. And that I may not seem in the wrong I shall endeavor to answer it.

In the first place, I never think of Michael Angelo as belonging to any period at all. He was so great a personality that he stood alone for all time. By an intentional departure from nature, and by an exaggeration which his particular genius used as a tool he attained that largeness which the reposeful Greek gained in another way, and what in his hands was symphonic must be only a pitfall to his imitators.

That largeness is to be found in nature and one of the most unexpected triumphs of French's statue, is that he has made a real woman absolutely modern and yet with a Greek largeness.

The photographs of this statue are not very true. The legs, too near the camera, have a Michael Angelesque exaggeration, appear larger and more muscular than the original. It is a pity that we can not show the young feminine neck and shoulders at the back whose beauty is enhanced by that exquisite surface the sculptor himself with the chisel in his own hands has accomplished in this statue.

BOOK REVIEWS

EMANCIPATION AND THE FREED IN AMERICAN SCULPTURE (BLACK FOLK IN ART SERIES) A STUDY IN INTERPRETATION. BY FREEMAN HENRY MORRIS MURRAY. Published by the Author at 1733 7th Street, Washington, D. C. Price \$1.75.

This is an interesting and excellent little book dealing with the negro in American sculpture as a subject and comprises a series of papers presented as lectures at the summer school and Chautauqua of the National Religious Training School at Durham, N. C., in 1913, somewhat amplified and admirably illustrated. Under the general title "Black Folk in Art," the author is gathering and arranging material which he expects to publish in the form of other monographs. His effort is not to take the part of the critic, but the interpreter; to give more meaning rather than less value to the works of art discussed.

The first important work which the author mentions that found its inspiration in a representative of the negro race, was W. W. Story's statue, "The Libyan Sibyl," which was modeled by the sculptor in Rome in the first year in the Civil War. It was Mr. Story's intention that the figure should be thoroughly African and that it should stand for the race, epitomizing its struggle in its outreachings toward civilization.

The period following the Civil War naturally saw the execution of numerous works in sculpture of negroes, such as J. Q. A. Ward's, "Freedman" his Beecher Monument in Brooklyn, and Thomas Ball's "Emancipation" group, to say nothing of the little statuettes by John Rogers. But it is astounding to the average reader to find how frequently the themes of emancipation and freedom have been used by American sculptors. Perhaps the most notable example of all is the Shaw Monument by Saint-Gaudens in Boston, which among memorials as a work of art stands almost preeminent. Mention is also made of Mr. French's group, "Africa," in front of the Custom House, New York City, and of A. Stirling Calder's great group, "The Nations of the East," executed for the Panama-Pacific Exposition.

PICTURES OF LONDON AND PICTURES OF PARIS. BY CELEBRATED ARTISTS. John Lane Company, London and New York, Publishers. Price \$1.50 net each.

These little volumes, which are identical and simultaneously published, are picture books of two of the greatest cities in the world; cities of marked individuality and dear to the hearts of every American traveler. Each has a number of plates in color. The pictures of Paris are in many instances contributed by American artists; for example, Lester G. Hornby, George T. Plowman and Herman A. Webster, all well known American etchers. The pictures of London are largely, if not exclusively, by British artists, among whom may be mentioned Cecil King, Tony Grubhofer and William Monk. Most charming is the rendering of the Thames by Emile Claus, entitled, "A Morning in May." Noteworthy also for merit and charm are views of Trafalgar Square, "King Charles' Day," by Arthur Hacker; "Henry VIII's Chapel, Westminster Abbey," by Cecil King and "Spring in Hyde Park," by Alice Fanner, all three reproductions in color.

DUTCH LANDSCAPE ETCHERS OF THE SEVENTEENTH CENTURY. BY WILLIAM ASPENWALL BRADLEY. One hundred and forty-six pages. Fifty illustrations. Yale University Press, New Haven, Conn. Price \$1.50.

Beginning with such "primitives" as Hercules Seghers and Esaias van de Velde, Mr. Bradley deals with all of the more important and many of the minor men of the period, with the exception of Rembrandt, concerning whose work in this field so much has already been written. The author's aim is to trace the development of Dutch landscape etching in the seventeenth century, at a period when the art first attained full and characteristic expression. No other book, in English, covers quite the same ground.

As a writer on prints as well as a maker of verse, Mr. Bradley is well known, and it need only be said that these little essays are in his best style. The illustrations are numerous, well chosen and good. The book is one which print collectors will not only read with interest but wish to own.